

GONNA GET YOUR SOUL START DANCING

(2015)

by

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Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
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Accepted by the faculty of the
Indiana University Jacobs School of Music
In partial fulfillment of the requirements for the degree
Doctor of Music

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GONNA GET YOUR SOUL START DANCING

(2015)

for amplified (optional) sinfonietta

JEREMY PODGURSKY

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GONNA GET YOUR SOUL START DANCING (2015) was premiered by the Indiana University New Music Ensemble, David Dzubay, conductor, on September 24th, 2015 in Auer Recital Hall, Jacobs School of Music, Indiana University-Bloomington.

PROGRAM NOTES

Why are you stuck? You can get unstuck. First drop the bags: they are filled with anvils and withered shards of broken hearts. Stop worrying about what's next. Breathe. Laugh. Put some Miles on the old hi-fi. Those grooves he threw with Herbie and Joe and Chick and Dave were beyond. Move your feet, or at least the ones in your mind. You will probably sabotage it. It will start and stop and stutter and glitch and short circuit. A stick in the spokes. Shaky hands smearing fresh paint. You're a tantrum child looking for love and approval deep down in a dank, empty well. Yet...you have all you need. It's ok. You're loved. It's all love, you know? Fade out in the moonlight.

Go to the tropics. Find a block party somewhere South. Pulsations and gyrations mesmerize, become your heartbeat. Your hot blood rushes in flash floods. Sweat. Bang on skin and metal. You're getting it out. Beat the drum. That's where music was born. Dreams within dreams. Twinkling. Celestial. You'll wake up before flesh and machines become one. Don't worry. It will fade. Everything fades.

You're a Shaman, you know? Valerie taught you that. 88 ivory wands. Conjure. Actualize. Let it flow from the crown to the root. Electricity. It sprays rainbow sparks in all directions, especially the blues. Up from the earth through you. Arise from the swamp a steamrolling second line. Push that pedal down. How long can you hold it? It all comes together on the bandstand. Mingus taught you that. Extra licorice stick. It comes down crashing and scatters ginger rabbits.

How long have you been talking to yourself? Do you know how to be free? Move those feet and step into the right now. You can visit anytime.

GONNA GET YOUR SOUL START DANCING is the sequel to **MINDJOB** (2010). It's in three sections with a coda. The sketches were completed while in residency at the Copland House. This piece would not have been possible without the generosity of Peter Hamlin and Jon Rieger. It is dedicated to the memory of Valerie Young, Sandi Friedson, and Harvey Podgursky.

INSTRUMENTATION

Flute (dbl. Piccolo)

Oboe (dbl. English Horn)

Clarinet in B-flat

Bass Clarinet

Alto Saxophone (dbl. Tin Can and Agogos)

Bassoon

Horn

Trumpet in C

Trombone

Percussion 1 – Vibraphone, Guiro, Wood Blocks (five mounted), Brake Drums (high and low), Cowbells (high and low), Bongos (high and low), Whip, Glockenspiel, Cabasa, Tambourine, Gourd Maracas, Egg Shaker

Percussion 2 – Drum Set (Bass drum, snare, rack tom, floor tom, ride, crash, mounted high and low cowbells), Sleigh Bells, Maraca

Piano

Violin 1

Violin 2

Viola

Cello

Double Bass

Score is in C (Piccolo is 8ve lower, Double Bass is one 8ve higher, and Glockenspiel is two 8ves higher)

Duration: 17:00

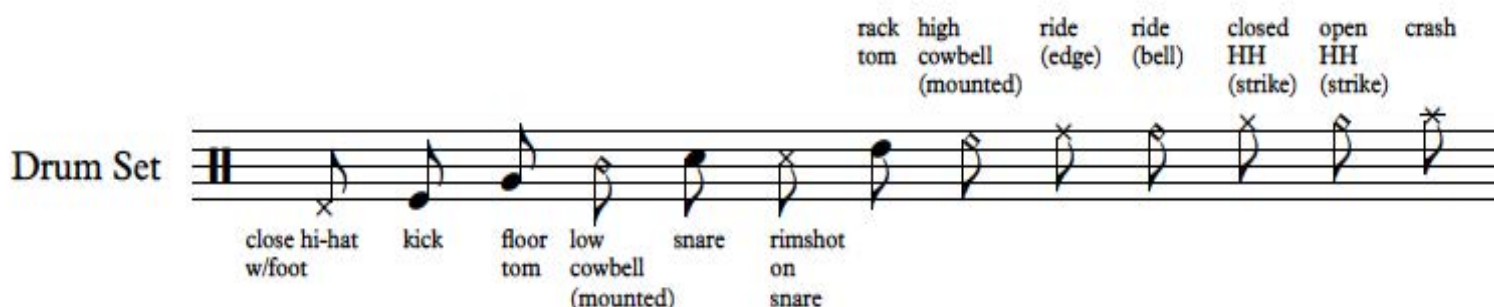
SPECIAL THANKS: Sven-David Sandström, David Dzubay, Claude Baker, Don Freund, Marianne Kielian-Gilbert, Peter Hamlin, Charles, Lois, and David Podgursky, Connie Cheak, David “Yoshi” Arend, Jon Reiger, Paul Greenberg, Rachel Seed, Michael Boriskin, and Ian Murdoch.

This piece was completed while in residency at the Copland House.

PERFORMANCE NOTES

- * All instruments are to be amplified if possible. If microphones are limited, the Vibraphone is the only percussion instrument that needs to be amplified. The purpose of the amplification is to balance decibels with the Drum Set, not for EQ or effects.
- * Accidentals carry throughout the measure in the octave in which they are specified. In highly chromatic passages, courtesy accidentals are provided, but sometimes they aren't.
- * All grace notes happen BEFORE the beat that they ornament.
- * All accents are relative to the assigned dynamic level.
- * All improvised passages are under brackets with duration given above. These instances should be spontaneous, and the performer should try to match the context of the aesthetic. Extended techniques, flourishes, exotic timbres, etc. that one might find in “free jazz” are all game; always to return to an important harmonic “base”.
- * Due to Sibelius software inconsistencies, some glissandi say “gliss.” and some don't. Blame Avid.
- * Short, curvy line leading up to a note is a “scoop”. It is to start briefly before the note that it ornaments. An upward “scoop” from a note is an ascent up the harmonic series for the duration of the note it adorns. This is very common in jazz/big band to have this kind of figure at the end of a brass “stab”. Think Tower of Power...
- * X-through stems for Vibraphone equals dead stroke.
- * Boxed note heads in Clarinet/Bass Clarinet/Alto Saxophone indicate sub-tone.
- * Arrow-shaped note head is highest note possible.
- * Unmeasured tremolo for WW and brass is fluttertongue.
- * DT is used to indicate Doodle Tonguing for trumpet and trombone (legato playing style, common in jazz where the syllables “spoken” for articulation are “doo-dle dee-dle...”).
- * In exceptionally resonant ambient settings, the kick drum (Drum Set) should be muffled by placing pillows or blankets inside of the drum.
- * Fun should be had at all costs.

DRUM KEY



GONNA GET YOUR SOUL START DANCING

(2015)

for amplified (optional) sinfonietta

JEREMY PODGURSKY

Gonna Get Your Soul Start Dancing (2015)

Score in C

in memoriam Valerie Young, Sandi Friedson, and Harvey Podgursky
Completed while in residency at Copland House

JEREMY PODGURSKY

♩=144 Grooving; ebullient

4/4

Flute

English Horn

Clarinet in B \flat

Alto Saxophone

Bass Clarinet in B \flat

Bassoon

Horn in F

Trumpet in C

Trombone

Vibraphone

Motor on slow speed; med. cord mallets

Drum Set

*Drum Sticks (snare)

(open HH) (closed HH) (rim shot; sempre) (kick)

pp < > *pp* < > *pp* < > *fpp* < > *f*

* drums are often given lower dynamic levels than the rest of the ensemble; in certain acoustic situations, it may be necessary to substitute bundlesticks if the drums are too loud

Piano

♩=144 Grooving; ebullient

4/4

Violin 1

Violin 2

Viola

Violoncello

Double Bass

[illegible]

Fl.

Eng. Hn.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Gro.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf > *p*

p < *mf* > *p*

p < *mf* > *p*

p < *mf* > *p* < *mf* > *p*

p < *mf*

ff

f

mf

ff

mf

ff

f

mf

ff

f

pp

p

pp

f

mf R.H.

ord.; lush √

ppp

f

f *p*_{sub.} < *f*

p

f *p*_{sub.} < *ff*

ord.; lush √

ppp

f

f *p*_{sub.} < *f*

p

f *p*_{sub.} < *ff*

lush √

ppp

f

f *p*_{sub.} < *f*

p

f *p*_{sub.} < *ff*

arco; lush √

ppp

f

f *p*_{sub.} < *f*

p

f *p*_{sub.} < *ff*

[illegible]

[illegible]

35

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

WB.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *f* *p* *f* *f* *ff* *f* *ff* *ff*

f *p* *f* *p* *f* *f* *ff* *ff*

f *f* *ff* *ff* *ff*

p *ff* *f* *ff* *f* *ff*

p *p* *ff* *ff* *p sub.* *ff*

sfz *sfz* *sfz* *sfz*

To Vib.; medium cord

Vibraphone
medium cord mallets

sfz *sfz*

f *pp* *sfz* *sfz* *sfz* *sfz*

sfz *sfz* *ff*

ff *ff* *ff* *ff* *ff*

ff *ff* *ff* *ff* *ff*

ff *ff* *ff* *ff* *ff*

f *ffz* *f* *ffz* *f* *ffz* *ffz*

66

c. 3" (69) ♩ = 144 A Tempo

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

fff *ff* *pp* *n* *pp* *ff* *f* *ff*

ppp *ff* *n* *growl! dirty!* *ff* *c. 3"* *n* *open* *mp*

(Vibraphone) *f* *p* *f* *c. 3"* To Wood Blocks; medium rubber mallets *p*

ff *pp* *ff* *pp* *ff* *pp* *ff* *pp*

34

87 $\frac{3}{4}$ $\frac{4}{4}$

Fl. *mf* *ff* *mf* *ff* *mf* *ff* 5

Ob. *mf* *ff* *mf* *ff* *mf* *ff* 5

Cl. *ff* *mf* *ff* *mf* *ff* 5

Alto Sax. *mf* *ff* *mf* *ff* *mf* *f* 5 *mp* *f* 3

B. Cl. *mf* *f* *sffz* *mf* *f* *sffz* *mf* *f* *sffz* *ff* *mf* *f*

Bsn. *sffz* *sffz* *sffz* *sffz* *mf* *f*

Hn. *mp* *f* 3

C Tpt. *mp* *f* 3

Tbn. *mf* *f* *sffz* *mf* *f* *sffz* *mf* *f* *sffz* *sffz* *mp* *f* 3

Br.D. Brake Drum
brass mallets *mf* *ff* *mf* To Cowbells; drum sticks

Dr. *sf* *mp*

Pno. *sffz* *sffz* *sffz*

Vln. 1 $\frac{3}{4}$ $\frac{4}{4}$ *pp* *fp* *ff* *gliss.* *gliss.*

Vln. 2 *pp* *fp* *ff* *gliss.* *gliss.*

Vla. *pp* *fp* *ff* *gliss.* *gliss.*

Vc. *pp* *fp* *ff* *gliss.* *gliss.*

Db. *ff* *ff* *f*

Fl. *pp* *ff* *pp*

Ob. *pp* *ff* *pp*

Cl. *pp* *ff* *pp*

Alto Sax.

B. Cl.

Bsn.

Hn. *mf* *p* *f* *p_{sub.}* *f*

C Tpt. *mf* *p* *f* *p* *f*

Tbn. *mf* *p* *f* *p_{sub.}* *f*

Whip

Dr. *p_{sub.}* *mf*

Pno. *ped.*

Vln. 1 *n.* *pp* *ff*

Vln. 2 *n.* *pp* *ff*

Vla. *n.* *pp* *ff*

Vc. *n.* *pp* *ff*

Db. *f*

130

132

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Whip

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f *ff* *ppp* *mf* *ff* *pp* *mf* *n.* *primal; improvisatory; always* *fff* *f* *fff* *ff* *f* *p* *f* *p* *f* *p* *p* *f* *p* *sub.* *p* *sub.* *f* *mf* *mf* *mf* *mf* *ff* *ff* *ff* *f*

rip! *rip!*

Red.

26

Fl. *ff* *pp* *ff* *ff* *sempre*

Ob. *ff* *pp* *ff* *ff* *sempre*

Cl. *ff* *pp* *ff* *ff* *sempre*

Alto Sax. *pp* *mf* *n.* *pp* *f* *n.*

B. Cl. *fff* *p sub.* *fff* *fff* *p sub.* *fff*

Bsn. *ff* *f* *ff* *pp sub.*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Whip To Vibraphone; medium yarn mallets

Dr. *kick drum remains mf*

Pno. *Red.*

Vln. 1 *pp* *mp* *sfz* *p sub.*

Vln. 2 *pp* *mp* *sfz* *p sub.* *f* *p* *sfz* *p sub.*

Vla. *pp* *sfz* *p sub.* *f* *p* *sfz* *p sub.* *f* *p* *sfz* *p sub.*

Vc. *pp* *sfz* *p sub.* *f* *p* *sfz* *p sub.* *f* *p* *sfz* *p sub.* *f*

Db. *ff* *f* *ff*

legato; breathe imperceptibly;
no articulation unless noted

[illegible]

repeating like an echo; a memory

Fl. *ff* 5 5 *ff* 5 5 *ff* 5 5 *ff* 5 5

Ob. *ff* 5 5 *ff* 5 5 *ff* 5 5 *ff* 5 5

Cl. *ff* 5 5 *ff* 5 5 *ff* 5 5 *ff* 5 5

Alto Sax. *pp* *mp* *pp* *mp* *p* *mf* *p*

B. Cl. *mf* *p* *f* *p* *f* *p* *ff*

Bsn. *mf* *p* *f* *p* *f* *p* *ff*

Hn. *p* *mf* *p* *mf* *p* *mf* *p* *f*

C Tpt. *p* *mf* *p* *mf* *p* *mf*

Tbn. *p* *mf* *p* *mf* *p* *f*

Vib. *p* *f* *p* *f* *p* *f* *p* *ff*

Dr. *pp* *p* *f* *dim.*

Pno. *f sempre*

Vln. 1 *p* *f* *p* *f* *p* *f* *ff*

Vln. 2 *p* *f* *p* *f* *p* *f* *p* *sul G finger trem.*

Vla. *p* *f* *p* *f* *p* *f* *p*

Vc. *p* *f* *p* *f* *p* *f* *p*

Db. *ff* *gliss.* *ff* *gliss.* *ff* *sul E* *gliss.* *ff*

146 rit.

Fl. *ff* 3 5 5

Ob. *ff* 3 5 5

Cl. *ff* 3 5 5

Alto Sax. *mf* *mf* *n.*

B. Cl. *p* *f* *p* *f* *p* *f* *p* *f*

Bsn. *p* *f* *p* *f* *p* *f* *p* *f*

Hn. *n.*

C Tpt. *n.*

Tbn. *n.*

Vib. (Vibraphone) *p* *ff* *p* *f* *pp* *mf* *pp* *mf*

Dr. *mp* *f* *pp*

Pno. *3* *3*

Vln. 1 rit. *p sub.* *ff* *p sub.* *f* *f* *legato*

Vln. 2 *ff* *p sub.* *ff* *p sub.* *ff* *p sub.*

Vla. sul G finger trem. *ff* *p sub.* *ff* *p sub.* *ff* *p sub.* *ff* *p sub.*

Vc. *ff* *p sub.* *ff* *p sub.* *ff* *p sub.* *f* *n.*

Db. *f* *3* *f* *f*

Fl.

Ob.

Cl. *f* *p* *mf* *pp* *sub-tone; ghostly filigree; improvisatory*

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(Vibraphone)

Vib. *f* *p* *Red*

Dr. *p* *sub.* *mf* *p*

Pno. *p* *p* *(non arpeggiated)* *p* *mf* *Red* *start rolling on the beat; always*

Vln. 1

Vln. 2

Vla. *p* *f* *n.*

Vc. *p* *f* *n.*

Db. *(pizz.)* *mf*

33

178

179

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(Vibraphone)

Vib.

Dr.

Pno.

179

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf *f* *mf* *f* *mf* *f*

pp *mp* *p* *mf* *p* *mf* *f*

mf *mf* *mf*

mf

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mf

mf

mf

mf

f

pp

f

pp

f

pp

f

pp

f

mf

mf

mf

warm, rich sound

warm, rich sound

warm, rich sound

warm, rich sound

6/8 187 ♩.=144 Tropical 5/8 6/8 5/8 6/8 5/8 6/8 3/8

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(Vibraphone)

Vib.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

f

ff

ff

ff

212 $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{12}{8}$ $\frac{9}{8}$

Fl. ff ff ff p *sub.*

Ob. p *sub.*

Cl. p *sub.*

Alto Sax.

B. Cl. p *sub.*

Bsn. p *sub.*

Hn. p ff pp

C Tpt. mf p mf p mf pp *sub.*

Tbn. pp *sub.*

Vib. p *sub.*

Dr. pp *sub.*

Pno. p *sub.*

Vln. 1 f p f p *sub.* f p *sub.*

Vln. 2 f p f p *sub.* f p *sub.*

Vla. f p f p *sub.* f p *sub.*

Vc. f p f p *sub.* f p *sub.*

Db. *gliss.*

225

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

f

mf

pp

mp

p

gliss.

242

9 12 (244) 3 2 3 2 12

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f *ff* *mf* *ppp* *p* *f* *p* *pp* *p* *f* *pp* *p* *f* *pp* *mf* *sim.* *f* *sub.* *gliss.*

Tin Can with bamboo stick

remove mute

249

Fl. $\frac{12}{8}$ f p $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{12}{8}$ f p

Ob. f p

Cl. ff p ppp ff p

Tin Can mp f p mp mf

B. Cl. f mf ff mf

Bsn. f mf ff mf

Hn.

C Tpt.

Tbn.

Vib. $p_{sub.}$ f $p_{sub.}$ $Red.$

Dr. $p_{sub.}$ mf $p_{sub.}$

Pno. $p_{sub.}$ f $p_{sub.}$

Vln. 1 $\frac{12}{8}$ p $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{12}{8}$ $p_{sub.}$ f $p_{sub.}$

Vln. 2 p f $p_{sub.}$

Vla. p f $p_{sub.}$

Vc. $gliss.$ ff f ff

Db. ff f ff

255

Fl. *mf* *ff* 256 3/8 2/4 3/8 2/4 3/8 2/4 3/8

Ob. *mf* *ff*

Cl. *f* *ff*

Tin Can *mp* *f* To Agogos

B. Cl. *ff* *ff*

Bsn. *ff* *ff*

Hn. *mp* *f* flz.

C Tpt. *p* *f* flz. sim. *f*

Tbn. *f*

Vib. *ff*

Dr. *f*

Pno. *ff*

Vln. 1 *ff* 256 3/8 2/4 3/8 2/4 3/8 2/4 3/8

Vln. 2 *ff*

Vla. *ff*

Vc. *ff* arco

Db. *ff* gliss.

12²⁶⁹
8

Fl.

Ob.

Cl.

Agogos
bamboo stick

(high)
(low)

p *mf* *p*

B. Cl.

sfz *mf* *mf* *f*

Bsn.

sfz *mf* *mf* *f*

Hn.

f *rip!* *ff* *f* *rip!*

C Tpt.

plunger mute

mf *f* *mf* *f* *ff*

Tbn.

sfz *mf* *mf* *f*

Vib.

p *f* *p* *f*

Dr.

p *mf* *p* *mf*

Pno.

secco *p* *ff*

Vln. 1

p *f* *p* *f*

Vln. 2

Vla.

Vc.

pizz.

sfz *mf* *mf* *f*

Db.

sfz *mf* *mf* *f*

273

Fl.

Ob.

Cl.

Agogos

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Dr.

Pno.

pedal like before

Vln. 1

Vln. 2

Vla.

Vc.

Db.

278

281 $\frac{3}{8}$ $\frac{2}{4}$ 12 $\frac{12}{8}$ poco rit. $\frac{9}{8}$ (♩.=120) 12 $\frac{12}{8}$

Fl. *ff*

Ob. *ff* *p* *f*

Cl. *sff* *p* *f*

Agogos *f* *p* *p*

B. Cl. *mf* *ff* *mf* *ff*

Bsn. *mf* *ff* *ff* *mf*

Hn. *f* *p* *fp*

C Tpt. *f* *p* *f*

Tbn. *f* *fp*

Vib. *f* *p_{sub.}* *f* *ff*

Dr. *mf* *p_{sub.}* *fp* (ride) *f*

Pno. *f* *p_{sub.}* *f* *ff*

Vln. 1 $\frac{3}{8}$ $\frac{2}{4}$ 12 $\frac{12}{8}$ poco rit. $\frac{9}{8}$ (♩.=120) 12 $\frac{12}{8}$ *f* *p_{sub.}* *f* *p_{sub.}* *ffp* *ff*

Vln. 2 *f* *p_{sub.}* *f* *p_{sub.}* *ffp* *ff*

Vla. *f* *p_{sub.}* *f* *p_{sub.}* *ffp* *ff*

Vc. *mf* *ff* arco *ffp* *ff*

Db. *mf* *ff* *ff* *p_{sub.}*

12/8 (287) ♩ = 144 A Tempo

Fl. *mf sub.* *ff* *ff* *mp sub.* *ff*

Ob. *mf sub.* *ff* *ff* *mp sub.* *ff*

Cl. *mf sub.* *ff* *ff* *mp sub.* *ff*

Agogos *p* *f* *p* *f*

B. Cl. *ff* *mf* *f* *mf* *ff*

Bsn. *ff* *mf* *f* *mf* *ff*

Hn. *mp* *f* *mp* *f*

C Tpt. *mp* *f* *mp* *f*

Tbn. *mp* *f* *mp* *f*

Vib. *p sub.* *ff* *p sub.* *ff*

Dr. *p sub.* *mf* *p sub.* *mf*

Pno. *p sub.* *ff* *p sub.* *ff*

Vln. 1 *p* *f* *p* *f*

Vln. 2 *p* *f* *p* *f*

Vla. *p* *f* *p* *f*

Vc. *mf* *f* *mf* *ff* *gliss.* *gliss.*

Db. *ff* *mf* *f* *mf* *ff*

297

4/4

12/8 $\text{♩} = 144$

300

3/8

2/4

3/8

2/4

3/8

Fl.

ff

p — *f* — *n*

p — *f* — *n*

sff

Ob.

ff

mp — *f* — *n*

mp — *f* — *n*

sff

Cl.

ff

mp — *f*

mp — *f*

sff

Agogos

p — *mf*

mp — *f*

B. Cl.

mf

ff

ff

Bsn.

mf

ff

ff

Hn.

mp — *f* — *mp*

f

C Tpt.

p — *f* — *n*

mp

f

Tbn.

mp — *f*

f

Vib.

ff

p _{sub.}

ff

Dr.

f

p _{sub.}

mf

f (ride)

Pno.

ff

p _{sub.}

ff

300

4/4

12/8 $\text{♩} = 144$

3/8

2/4

3/8

2/4

3/8

Vln. 1

ff

mf _{sub.}

ff

Vln. 2

ff

mf _{sub.}

ff

Vla.

ff

mf _{sub.}

ff

Vc.

mf

ff

ff

ff

Db.

mf

ff

ff

315 **2**/**4** **9**/**8** **12**/**8** Switch to Picc!

319 Piccolo *mf sempre*

Fl.

Ob. *p sub.*

Cl. *p sub.* *n. ff p*

Agogos

B. Cl. *p sub.*

Bsn. *p sub.*

Hn. *f p sub.*

C Tpt. *f p sub.*

Tbn. *p sub.*

Vib. To Wood Blocks; medium-hard rubber *p mp p mp* Wood Blocks medium hard rubber mallets

Dr. *ff p sub. p mp p mp*

Pno. *p sub.*

Vln. 1 **2**/**4** **9**/**8** **12**/**8** *ff p sub. pizz. pp ff* arco *V*

Vln. 2 *ff p sub. pizz. pp ff* arco *V*

Vla. *ff p sub. pizz. pp ff* arco *V*

Vc. *ff p sub. pizz. pp ff* arco *V*

Db. *p sub.*

321

Picc. *mf* *ff* *pp* *n.*

Ob. *pp* *ff* *pp*

Cl. *n.* *ff* *pp* *n.*

Agogos

B. Cl. *n.* *f* *n.* *n.* *ff* *p*

Bsn.

Hn. *mf* *f* *n.*

C Tpt. *mf* *f* *n.*

Tbn. *mf* *f* *n.*

W.B. *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Dr. *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Pno.

Vln. 1 *p* *ff* *p* *pp* *ff* *sul A*

Vln. 2 *p* *ff* *p* *pp* *ff* *sul D*

Vla. *p* *ff* *p* *pp* *ff* *sul G*

Vc. *p* *ff* *p* *pp* *ff* *sul D*

Db.

325

Picc. *p* *f* *p* *fp* *f* *n.*

Ob. *pp* *f* *n.*

Cl. *ff* *p* *pp*

Agogos

B. Cl. *n.* *f* *p*

Bsn.

Hn. *mf* *f* *n.* *mf* *f* *mf* *ff*

C Tpt. *mf* *f* *n.* *mf* *f* *mf* *mf* *ff*

Tbn. *mf* *f* *n.* *mf* *ff*

(Wood Blocks)

WB. *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Dr. *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Pno.

Vln. 1 *p* *pp* *mf* *p* *ff* *p* *pp*

Vln. 2 *p* *pp* *mf* *p* *ff* *p* *pp*

Vla. *p* *pp* *mf* *p* *ff* *p* *pp*

Vc. *p* *pp* *mf* *p* *ff* *p* *pp*

Db.

sul A *gliss.*

sul D *gliss.*

sul G

sul D *gliss.*

329

330

Picc.

Ob.

Cl.

Agogos

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

W.B.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Picc.

Ob.

Cl.

Agogos

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(Wood Blocks)

WB.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

scratch tone; extreme bow pressure; at the frog; noisy

ord.

Picc.

Ob.

Cl.

Agogos

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

WB.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

sfz *n.* *sfz* *pp*

sfz *sfz* *pp*

fff

fff *sfz* *sfz* *sfz* *sfz*

mf *ff* *mf* *f* *mf* *ff* *mf*

mf *ff* *mf* *f* *mf* *ff* *mf*

ff *mf* *ff* *mf*

To Glock.; brass mallets

f

p *fpp*

p *ff* *n.* *p* *ff* *n.* *sfz* *sfz*

mf *ff* *n.* *mf* *ff* *n.* *sfz* *sfz*

pp *ff* *n.* *pp* *ff* *n.* *sfz* *sfz*

ff

ff

68

Picc. p ff

Ob. sfz sfz f p ff

Cl. sfz sfz sfz sfz pp ff

Agogos

B. Cl. sfz sfz sfz sfz pp ff

Bsn. sfz sfz sfz sfz sfz sfz ff

Hn. ff f ff pp_{sub} f p_{sub} ff f *rip! brassy!* *ord.*

C Tpt. f ff $p < mf$ mf ff f

Tbn. ff f ff pp_{sub} f p_{sub} ff f

WB. (to Glock.) Glockenspiel brass mallets *crystalline, resonant* f

Dr. mf p_{sub} fp

Pno. p ff p_{sub} ff

Vln. 1 sfz sfz pp ff pp

Vln. 2 sfz sfz pp ff pp

Vla. sfz sfz sfz pp_{sub} ff pp

Vc. sfz pp ff pp

Db. arco sfz p *pizz.* ff

[illegible]

[illegible]

12³⁶³
8 To Fl.

Picc.

Ob.

Cl.

Agogos

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Dr.

Pno.

ℳ

12³⁶³
8

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

gliss.

mp

f

sub.

p

gliss.

gliss.

368

molto rit.

3

8

♩=108

7

8

(3 + 2 + 2)

Picc.

Ob.

Cl.

Agogos

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(Glockenspiel)

To Vib.; medium cord mallets

Glock.

Dr.

Pno.

molto rit.

3

8

♩=108

7

8

(3 + 2 + 2)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

accel.

Score for measures 374-379, featuring various instruments and dynamics.

Measures 374-379:

- Picc.** (Piccolo): Rests throughout.
- Ob.** (Oboe): f dynamics, triplet patterns.
- Cl.** (Clarinet): mf to f dynamics, triplet patterns.
- Alto Saxophone**: mf to f dynamics, melodic line.
- Bsn.** (Bassoon): p dynamics, eighth-note patterns.
- Hn.** (Horn): Rests.
- C Tpt.** (Cornet): Rests.
- Tbn.** (Trombone): p dynamics, eighth-note patterns.
- Glock.** (Glockenspiel): Rests.
- Dr.** (Drum): Rests.
- Pno.** (Piano): p dynamics, arpeggiated chords.
- Vln. 1** (Violin 1): Rests.
- Vln. 2** (Violin 2): Rests.
- Vla.** (Viola): Rests.
- Vc.** (Violoncello): Rests.
- Db.** (Double Bass): p dynamics, eighth-note patterns.

Measures 380-381:

- Hn.**, **C Tpt.**, **Tbn.**: p dynamics, eighth-note patterns with plunger mute.

380

Flute 4/4

383 $\text{♩} = 108$ Swinging; joyous

Picc.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(to Vibraphone)

Glock.

Dr.

Pno.

Red.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

groove! big band! laid back! do not overpower

mf sempre

383 $\text{♩} = 108$ Swinging; joyous

[illegible]

389 $\text{♩} = 96$ A bit slower $\text{♩} = 108$ Pushing ahead

Fl. $\text{♩} = 96$ A bit slower $\text{♩} = 108$ Pushing ahead $\frac{3}{4}$ $\frac{4}{4}$

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(Vibraphone)
Vib.

Dr.

Pno.

Red.

$\text{♩} = 96$ A bit slower $\text{♩} = 108$ Pushing ahead $\frac{3}{4}$ $\frac{4}{4}$

Vln. 1

Vln. 2

Vla.

Vc.

Db.

393 $\frac{4}{4}$ $\frac{3}{4}$ 395 $\text{♩} = 96$ A little slower $\frac{3}{4}$ $\frac{2}{4}$ $\text{♩} = 108$ Moving $\frac{3}{4}$

Fl. f ff f ff mf ff sfz

Ob. f ff f ff mf ff sfz

Cl. f ff f ff mf ff sfz

Alto Sax. f ff mf ff mf ff sfz

B. Cl. f ff f ff f ff sfz

Bsn. f ff f ff f ff sfz

Hn. mf f mf f mf ff sfz

C Tpt. mf f mf f mf ff sfz

Tbn. mf f mf f mf ff sfz

Vib. mf ff f sfz

Dr. mf mf mf mf mf mf mf

Pno. f ff f ff f ff sfz

Vln. 1 mf ff mf ff mf ff sfz

Vln. 2 mf ff mf ff mf ff sfz

Vla. mf ff mf ff mf ff sfz

Vc. f ff f ff f ff sfz

Db. f ff f ff f ff sfz

416

rit. 414

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Dr.

Pno.

rit. 416

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]

436 **4/4**

438

Fl.

Ob.

Cl.

Alto Sax.

B. Cl. *f* fading into subtone

Bsn.

Hn.

C Tpt.

Tbn.

Vib. To Cab. *ppp*

Dr.

Pno. *p*

Ped.

4/4

438

Vln. 1 *pp* *n.*

Vln. 2 *pp*

Vla.

Vc. *f*

Db.

80

Fl.

Ob.

Cl.

sub-tone

Alto Sax.

B. Cl.

Bsn.

Hn.

ord. +

C Tpt.

harmon mute; stem 1/2 extended

Tbn.

harmon mute; stem 1/2 extended

Vib.

S.Bells

To Maracas

Maracas

Pno.

f *p sub.* *sf* *mp* *sf*

Vln. 1

ord. V

Vln. 2

ord. V

Vla.

ord. V

Vc.

Db.

f *f sempre*

451

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(to Cabasa)

Vib.

(Maracas)

Mrcs.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

mp

ppp

f

p

tr

mf

ff

ppp

f

sub.

Red.

Red.

tr

ppp

mf

pp

ppp

ff

ppp

ff

f

455

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Mrcs.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

459

ppp

f

ff

mp

ff

ppp

ff

ppp

ff

mp

ff

pp

mf

ff

ppp

ff

mp

f

remove mute

remove mute

Cabasa

mf

mf

f

ff

mf sub.

f

mf

pedal like before

legato

ppp

mf

ppp

pp

ff

f

ff

legato

ppp

mf

ppp

pp

ff

f

ff

pp

ff

pp

ff

sf

sf

f

f

460

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Cab.

Mrcs.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f *ff* *mf* *ff* *f* *ff*

ppp *p* *sf* *sf*

ff *mp* *f* *mp sub.*

mf *ff* *mp*

mf *ff* *pp* *mf* *f*

mp

To Tamb.

n.

(Maracas)

f

ff *mf* *ff* *p sub.*

sim.

pp sub. *mf* *ff*

pp sub. *mf* *ff*

pp *ff* *pp*

pp *ff* *pp*

mp

[illegible]

470

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(Tambourine)

Tamb.

(Bass drum; to Sleigh Bells)

B. D.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

472

2/4

pp *ff* *pp* *ff* *p* *f* *p* *f* *p*

pp *ff* *pp* *ff* *p*

pp *ff* *ff* *p* *f* *p* *f* *p*

pp *ff* *ff* *p* *f* *p* *f* *p*

mp *ff* *mp sub.* *ff* *p* *f* *p* *f* *p*

mp *ff* *mp sub.* *ff* *p* *f* *p* *f* *p*

ff *mf* *ff* *mf* *ff*

mp *ff* *mp* *ff* *fffz*

f *p*

mf *p*

mf *ff* *sim.*

pp *ff* *pp* *ff* *ff*

pp *ff* *pp* *ff* *ff*

pp *ff* *pp* *ff* *ff*

pp *ff* *pp* *ff* *ff*

mp *ff* *mp* *ff* *ff*

479

Fl. *p* *p* *ff* *f* *ff* *f*

Ob. *p* *pp* *f* *ff* *f*

Cl. *p* *pp* *f* *ff*

Alto Sax. *pp* *mf* *f*

B. Cl. *pp* *f* *ff*

Bsn. *pp* *f* *ff*

Hn. *ff* *p* *sf* *sf*

C Tpt. *mp* *f* *mp*

Tbn. *mp* *f* *mp*

Glock. To Gourd Maracas *p*

S.Bells *sfp* *sfp* *sfp* *sfp*

Pno. *sf* *p* *ff* *f*

Vln. 1 *p* *mf* *p*

Vln. 2 *p* *sf* *sf* *mf* *p*

Vla. *p* *sf* *sf* *mf* *n.*

Vc. *p* *f* *p* *mf* *n.*

Db. *ff* *f*

483

Fl. *ff*

Ob. *ff*

Cl. *pp* *f* *ff*

Alto Sax. *ff*

B. Cl. *mf*

Bsn. *f* *f* *ff* *mf* *sempre*

Hn. *f* *ff* *mf*

C Tpt. *ff*

Tbn. *ff*

G.M. Gourd Maracas *mf*

S.Bells *sfz* *f* *p* (*p*)

Pno. *ff* *sfz*

483

Vln. 1 *ff* *pp* *f* *ff* *f*

Vln. 2 *ff* *pp* *f* *ff* *f*

Vla. *mf*

Vc. *mf*

Db. *mf*

bouncing bow!

bouncing bow!

Red.

487

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(Gourd Maracas)

G.M.

Drum Set

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

pp

f

ff

p

f

ff

pp

mf

sfz

gliss.

ppp

ff

gliss.

ppp

gliss.

ppp

gliss.

ppp

f

491

493

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

G.M.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

5

ff

5

ff

5

joyous; gospel; shimmy!

mf

f

groove!

f

joyous; gospel; shimmy!

(c)

mf

f

joyous; gospel; shimmy!

mf

joyous; gospel; shimmy!

mf

f

fp

mf

ppp

p

joyous; gospel; shimmy!

f

ff

f

Red.

493

p

ff

p

p

ff

p

p

ff

p

p

f

f sempre

501 $\frac{3}{4}$ $\frac{4}{4}$ 504 $\frac{3}{4}$ $\frac{2}{4}$

Fl. f ff f ff mf ff ff ff

Ob. f ff f ff mf ff ff ff

Cl. f ff f ff mf fff *like a cuckoo clock!*

Alto Sax. *like a cuckoo clock!*

B. Cl. f ff f ff mf fff

Bsn. f ff f ff mf fff

Hn. *rip!* mf ff mf ff mf ff mf ff

C Tpt. f ff f ff mf fff *brassy!*

Tbn. f ff f ff mf fff

G.M. mf ff

Dr. mf

Pno. ff

Vln. 1 *pizz.* f ff 504 ff ff ff

Vln. 2 *pizz.* f ff ff ff ff

Vla. *pizz.* f ff ff ff ff

Vc. *pizz.* f ff ff ff ff

Db. f ff f ff mf fff

507

2/4 4/4

Fl. *ff* *fff* *mp* To Picc.

Ob. *ff* *fff* *mp*

Cl. *fff* *mp*

Alto Sax. *fff*

B. Cl. *fff*

Bsn. *fff*

Hn. *p* *fff* *rip!*

C Tpt. *ff*

Tbn. *ff*

G.M. *mf* *sub.*

Dr. *ff* *mf* *sub.*

Pno. *fff*

Vln. 1 *fff* *p* *ff*

Vln. 2 *fff* *p* *ff*

Vla. *fff* *p* *ff*

Vc. *fff* *p* *ff*

Db. *fff*

34

517 $\frac{4}{4}$ (518) Piccolo $\frac{3}{4}$

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(Egg Shaker)

E.S.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

do not match or overpower clarinet

(sub-tone)

ppp *p* *f* *p*

ppp *p* *f* *p*

f *ff*

p

ppp *pp* *mf*

mf *f*

p *mf* *p* *f* *p* *f* *p* *f*

mf *mf* *mf*

sf *mp* *sf* *sf* *sf* *mp* *sf* *mf* *sf* *sf* *sf*

mf *mp* *f* *mp* *f* *mp* *f*

521

Picc. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ To Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

E.S.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ppp *f* *p* *p* *f* *p* *ppp* *p* *mf* *p*

ppp *f* *p* *p* *f* *p* *ppp* *p* *mf* *p*

f *f* *ff* *f* *ff* *mf* *f* *pp* *mf*

f *p* *p* *p*

pp *sf* *pp* *mf* *pp* *mf*

pp

p *mf* *p* *sub.* *mf* *p* *sub.* *f* *p* *sub.* *mf* *p* *sub.* *f* *n.*

mf *mf* *mf* *mf*

mf *sf* *mf* *sf* *f* *pp*

mp *f* *mp* *f* *mp* *f* *mp* *f* *p*

Picc.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

E.S.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

531 $\frac{4}{4}$ poco accel. . . (532) $\text{♩} = 144$ A Tempo $\frac{2}{4}$ $\frac{4}{4}$

Picc. mf f

Ob. f ff mf f

Cl. mf f

Alto Sax. f ff mf

B. Cl. mf f

Bsn. f ff

Hn.

C Tpt. f ff mp

Tbn. f ff

Vibraphone
medium cord mallets (4) always start rolls on beat!
 mf f

E.S.

Dr. *do not overpower!* mf mf f

Pno. f f ff mf f

poco accel. . . (532) $\text{♩} = 144$ A Tempo $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Vln. 1 on the string! *with wonder* mf f

Vln. 2 on the string! *with wonder* mf f

Vla. on the string! *with wonder* mf f

Vc. on the string! *with wonder* mf f

Db. f ff

543 $\frac{2}{4}$ $\frac{4}{4}$ $\text{♩} = 144$ A Tempo

Fl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Ob. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Cl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Alto Sax. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

B. Cl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Bsn. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Hn. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

C Tpt. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Tbn. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vib. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Dr. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Pno. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vln. 1 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vln. 2 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vla. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vc. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Db. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

ffpp *f* *ff* *f* *ff* *ord.* *f* *ord.* *f* *mf* *mf* *mf* *f* *f* *gliss.* *f* *gliss.* *f* *gliss.* *f* *gliss.* *f* *f* *ff*

[illegible]

552 ♩=144 A Tempo poco rit. ♩=120 Broad ♩=144 A Tempo

Fl. *f* 6 6 *ff* *ff* 3 *mf*

Ob. *f* 6 *ff* *ff* 3 *mf* 3 3 3

Cl. *f* 6 6 *ff* 3 6 *fff* 3 6 *f* 3 3 3

Alto Sax. *f* 5 *ff* 3 6 *fff* 3 6 *mf*

B. Cl. *ffp* *ff* 3 *mf* *mf*

Bsn. *ff* 3 *mf* *mf*

Hn. *f* *ffp* *rip! brassy!* *ff* 3

C Tpt. *pp* *ff* 3

Tbn. *ffp* *ff* 3

Vib. *f* *ff* *To Tambourine* *f*

Dr. *pp sub.* *mf* *f* 3 *pp sub.* *f*

Pno. *f* 3 *ff* *fff* 3 3 3 *ff* 3 3 3

Vln. 1 ♩=144 A Tempo *gliss.* *p* *f* *ff* 3 *gliss.* *mf* *sf*

Vln. 2 3 3 *gliss.* *p* *f* *ff* 3 *gliss.* *mf* *sf*

Vla. 3 3 *gliss.* *p* *f* *ff* 3 *gliss.* *mf* *sf*

Vc. 3 3 *gliss.* *p* *f* *ff* 3 *gliss.* *mf* *sf*

Db. *ff* 3 *mf*

[illegible]

560

Fl. *ff* *ff* *ff* *mf* *ff* *mf*

Ob. *ff* *ff* *ff* *mf* *ff* *mf*

Cl. *ff* *ff* *ff* *mf* *ff* *mf*

Alto Sax. *mf* *f* *mf* *f*

B. Cl. *mf* *mf* *mf* *p sub.* *f*

Bsn. *mf* *mf* *mf* *mf*

Hn. *mf* *mf* *mf* *mf* *p sub.*

C Tpt. *p*

Tbn. *mf* *mf* *mf* *mf* *p*

Tamb. *mf* *p* *fp* *mf*

Dr. *p* *mf* *p* *mf*

Pno. *mf* *f* *mf* *f* *mf* *f* *p* *f*

Vln. 1 *f* *mf* *ff* *mf* *ff* *mf* *ff*

Vln. 2 *f* *mf* *ff* *mf* *ff* *mf* *ff*

Vla. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Vc. *p* *f*

Db. *p sub.* *f*

564

Fl. *ff* *mf* 5 5 *ff* *f* 3 3

Ob. *ff* *mf* 5 5 *ff* *ppp* *f* 3 3

Cl. *ff* *mf* 5 5 *ff* *f* 3 3

Alto Sax. *ppp* *f* 3 3

B. Cl. *p* *f* *p* *f* 3 3

Bsn. *p* *f* 3 3

Hn. *pp*

C Tpt.

Tbn. *p* *pp*

(Tambourine)
Tamb. *fp* *mf* *n.* to Vibes; hard rubber mallets (4); motor on medium speed

Dr. *p* *mf* *p*

Pno. *p* *f* *p* *p* *f* 3 3

Vln. 1 *>mf* *<ff* *mf* *ff* *pp*

Vln. 2 *>mf* *<ff* *mf* *ff* *pp*

Vla. *>mf* *<ff* *mf* *ff*

Vc. *p* *f* *p*

Db. *p* *f* *p* *mf*

568

Fl.

ff

p

569

p

mf

p

Ob.

p

p

mf

p

Cl.

ff

p

p

Alto Sax.

p

p

B. Cl.

mp

p

p

Bsn.

mp

p

p

Hn.

legato

p

mf

p

C Tpt.

ord.; legato

p

mf

p

Tbn.

legato

p

mf

p

Vibraphone
hard yarn mallets (4)
motor on medium

p

mf

Dr.

p

p

p

Pno.

ff

mf

f

Vln. 1

569

pizz.

p

Vln. 2

pizz.

p

Vla.

pizz.

p

p

Vc.

p

p

Db.

ff

p

mp

p

p

[illegible]

591 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ 595 $\frac{4}{4}$

Fl. *crisp; precise* *f*

Ob. *crisp; precise* *f*

Cl. *crisp; precise* *f*

Alto Sax. *mf* *f* *ff* *mf* *f* *crisp; precise* *f*

B. Cl. *mf* *sfz* *mf* *f* *crisp; precise* *f*

Bsn. *crisp; precise* *f*

Hn. *crisp; precise* *f*

C Tpt. *crisp; precise* *f*

Tbn. *crisp; precise* *f*

Vib. *crisp; precise* *f*

Dr. *pedal like before* *f* *ff* *mf*

Pno. *crisp; precise* *f* *pedal like before*

Vln. 1 *crisp; precise* *f*

Vln. 2 *crisp; precise* *f*

Vla. *crisp; precise* *f*

Vc. *crisp; precise* *f*

Db. *f*

596

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(Vibraphone)

Vib.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

f

mf

600

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

Ped

608 ♩=108 Broad accel. ♩=144 A Tempo

Fl. *fff* *mf* *fff* 3 5 5

Ob. *fff* *mf* *fff* 3 5

Cl. *fff* *mf* *fff* 3 5

Alto Sax. *fff* *mf* *fff* 3 5 5

B. Cl. *fff* 3

Bsn. *fff* 3

Hn. *fff* *brassy!* *ff* *fff* 3 *rip!*

C Tpt. *fff* *brassy!* *mf* *fff* 3

Tbn. *fff* *brassy!* *fff* 3

Vib. *fff* *mf* *fff* 3 3

Dr. *fff* *mf* *fff* 3 *pp sub.* *ff* *p* *mp* SDF

Pno. *fff* *fff* 3 3

608 ♩=108 Broad accel. ♩=144 A Tempo

Vln. 1 *fff* *mf* *fff* 3 *gliss.* *gliss.*

Vln. 2 *fff* *mf* *fff* 3 *gliss.*

Vla. *fff* *mf* *fff* 3 *gliss.*

Vc. *fff* *mf* *fff* 3

Db. *fff* *fff* 3

618 ♩ = 144 A Tempo

Fl. *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p*

Alto Sax. *ff* *n.*

B. Cl. *ff* *n.*

Bsn. *ff* *n.* *f sempre*

Hn. *fp* *f* *mf* *brassy! bell up! like a primal war cry!* *ff* *mf* *sim.* *ff* *brassy!* *f*

C Tpt. *fp* *f* *pp* *f* *ff* *brassy!* *f*

Tbn. *fp* *f*

Vib. *ff* *f* *p* set motor speed to slow

Dr. *fp* *mp*

Pno. *ff* *p*

Vln. 1 *ff* *p* *ff* *ff*

Vln. 2 *ff* *p* *ff* *ff*

Vla. *ff* *p* *ff* *ff*

Vc. *ff* *p* *ff*

Db. *ff* *n.* *f sempre* *pizz.*

623

Fl.

mf 3 3 3 3 5 5 ff

Ob.

mf 3 3 3 3 5 5 ff

Cl.

mf 3 3 3 3 5 ff

Alto Sax.

emerging
n. ff

B. Cl.

Bsn.

f sempre

f sempre

Hn.

C Tpt.

3 3 3 ff

Tbn.

(Vibraphone)

Vib.

f 3 p

Dr.

Ped.

Pno.

f 5 p

mf cresc. ff

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f sempre

f sempre

627

628

Fl.

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

ord.

Hn.

C Tpt.

Tbn.

Vib.

Dr.

Pno.

628

Vln. 1

Vln. 2

Vla.

Vc.

Db.

639

[illegible]

644

Picc. *ff*

Ob.

Cl.

Alto Sax.

B. Cl. *ff*

Bsn.

Hn.

C Tpt.

Tbn. *mf* *mf* *mf*

Vib. *ff*

Dr. *p* *sub.* *mf*

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db. *mf* *mf* *mf* *f*

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